

ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, JANUARY 12TH, 1922  
AND CONTINUING UNTIL THE DATE OF SALE  
FROM 9 A. M. UNTIL 6 P. M.

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NOTABLE OLD  
AND MODERN PAINTINGS  
OF  
ARTISTIC DISTINCTION

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
ON THE EVENING OF TUESDAY, JANUARY 17TH  
BEGINNING AT 8.30 O'CLOCK  
IN THE GRAND BALLROOM OF THE PLAZA  
ENTRANCE, No. 9 WEST 58TH STREET



ILLUSTRATED CATALOGUE  
OF  
NOTABLE PAINTINGS  
OF ARTISTIC DISTINCTION

BY MASTERS OF THE ANCIENT DUTCH, EARLY ENGLISH  
AND MODERN SCHOOLS

WHICH ARE TO BE SOLD BY ORDER OF THE EXECUTOR OF THE  
CHARLES F. FOWLES ESTATE

TO CLOSE OUT THE ESTATE'S INTEREST IN THE FORMER CORPORA-  
TION OF SCOTT & FOWLES COMPANY (THE BUSINESS OF WHICH  
HAS BEEN CONTINUED BY SCOTT & FOWLES AT  
No. 667 FIFTH AVENUE, NEW YORK)

TO WHICH HAS BEEN ADDED

THE PROPERTY OF ANOTHER ESTATE AND PRIVATE INTERESTS IN-  
CLUDING IMPORTANT PAINTINGS BY SIR JOSHUA REYNOLDS, COROT,  
COURBET, DEGAS AND SEVERAL AUTHENTIC EXAMPLES OF GILBERT  
STUART, THOMAS SULLY AND REMBRANDT PEALE

THE WHOLE TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON TUESDAY EVENING, JANUARY 17TH, 1922

IN THE

GRAND BALLROOM OF THE HOTEL PLAZA

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANTS, OF THE

AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK CITY



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY

## CONDITIONS OF SALE

I. **Rejection of bids:** Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. **The buyer:** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. **Identification and part payment by buyer:** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. **Risk after purchase:** Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

V. **Delivery of purchases:** Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of 9 and 5.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

**VI. Storage in default of prompt payment and calling for goods:** Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

**NOTE:** The Limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

**VII. Shipping:** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**VIII: Guaranty:** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

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Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues:** Priced copies of the catalogue or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

#### AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City





# CATALOGUE

# EVENING SALE

TUESDAY, JANUARY 17, 1922

IN THE GRAND BALLROOM

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OF THE PLAZA HOTEL

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ENTRANCE, NO. 9 WEST 58TH STREET

BEGINNING PROMPTLY AT 8.30 O'CLOCK

WILLEM MARIS

DUTCH: 1844—1910

*H. Somers*  
1—SHADY PASTURE

(Panel)

650~ Height,  $8\frac{3}{8}$  inches; length,  $11\frac{1}{8}$  inches

A WHITE cow with some black spots standing in the foreground, in side view to left, with her front feet in a shallow stream. Sunlight, flickering through the branches of a willow tree, at left, shines on her back and a sky of qualified pale blue with notes of white completes a harmonious ensemble.

*Signed at the lower left, WILLEM MARIS.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by Scott & Fowles at 667 Fifth Avenue).

WILLEM MARIS

DUTCH: 1844—1910

*John Levy*  
2—COWS IN PASTURE

Height,  $13\frac{1}{4}$  inches; length,  $16\frac{1}{2}$  inches

600~

A WHITE cow standing in green pasture and two reds ones lying down nearby at right where there are some trees. In left foreground, a small stream winding its way through the lowlands; in distance, a windmill; atmospheric sky of tempered blue with notes of warm white and gray.

*Signed at the lower right, WILLEM MARIS.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by Scott & Fowles at 667 Fifth Avenue).

ALOYSIUS O'KELLY

BRITISH: CONTEMPORARY

*E. O. Schwardt*  
3-BRITTANY COURTSHIP

*110.-* Height, 29 inches; width, 23½ inches

A young Breton peasant girl, three-quarters length, white cap, black bodice and red apron, standing with head inclined and knitting. Back of her, leaning over a hedge, a young man wearing red jacket and black beret.

*Signed at the lower right, ALOYSIUS O'KELLY.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).



ADOLPHE MONTICELLI

French: 1824—1886

*Mr. Thompson*  
\*—FETE CHAMPETRE

*1700.-* Height, 20 inches; length, 40 inches

A COMPOSITION of some six or seven figures in the foreground in a wood and several others in the background, at left, where there is a pond with a punt; reds, browns and other bright color notes in the costumes.

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).



JACOB MARIS

DUTCH: 1837—1899

5—THE NURSE

Height,  $34\frac{1}{2}$  inches; width,  $30\frac{1}{4}$  inches

4100.-  
A KINDLY looking peasant woman with dark dress and white cap is seated at left, in a richly furnished, sombre interior, holding on her lap a baby dressed in long white robes. At right, standing in front of her, a little girl, with her hands held behind her back, is looking up interrogatively and the nurse listens with sympathetic expression.

*Signed at the lower right, J. MARIS.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by Scott & Fowles at 667 Fifth Avenue).





ALEXANDER HARRISON, N.A.

AMERICAN: 1853—

*Robert M. Turner*  
6—CURLING BREAKERS, BRITTANY

*400.—* Height,  $30\frac{1}{4}$  inches; length, 60 inches

THE wide expanse of the ocean stretching away to the horizon where a sailing vessel is seen, at left, and, overhead, a sky of clouds with some small spaces of blue. In the first plane of the picture the waves roll in with unceasing motion, spreading out on a flat, sandy beach part of which appears at left. The principal notes of the harmonious color scheme are blue, green and tinted white.

*Signed at the lower left, A. HARRISON.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).



WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825—1905

*Charles F. Fowles*  
7- THE FLIGHT OF LOVE

Height, 63½ inches; width, 42 inches

1500.-

A GROUP of two nude figures. A young woman with long dark locks falling below her waist is seated with face uplifted and her arms spread out with pleading gesture while a young cupid, slender and graceful, with white wings, is rising in flight from the ground, his quiver slung by a white ribbon, his bow in right hand and his left poised after letting go a shaft in the air. The setting for these graceful, beautifully drawn personages is a green landscape with sky of white clouds and blue.

*Signed at the lower right, W. BOUGUEREAU, and dated 1901.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).



LOUIS BETTS, N.A.

AMERICAN: 1873—

8—*John Levy*  
**THE DÉBUTANTE**

*Height, 50 $\frac{1}{4}$  inches; width, 38 inches*

*200.-*  
A young lady with dark eyes and smiling expression, three-quarters length, seated in a wicker chair and facing the spectator; wearing white dress; left hand on arm of chair, right hand in lap holding white peony; at right, on table a large bunch of peonies in dark green vase.

*Medal at Panama-Pacific Exhibition, San Francisco, 1915.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

*Paron Galleries*  
9—**LADY BETTY FOSTER**

(Pencil Drawing)

*80.-*  
*Height, 7 $\frac{3}{4}$  inches; width, 5 $\frac{1}{2}$  inches*

HALF-LENGTH of a lady in three-quarters to left wearing high crowned hat with feathers; long curling hair, low gown, right hand at neck, left hand in lap.

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SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

*Fugh Hill*  
10—LADY CHARLOTTE SUSAN

MARIA BURY (née CAMPBELL)

(Pencil Drawing)

*130.-*

Height,  $7\frac{3}{4}$  inches; width,  $5\frac{1}{2}$  inches

HEAD of a woman, inclined to right, slightly tinted with water-color; draperies indicated with light lines.

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

*Mr. Lawrence*  
11—ULYSSES AND CIRCE

(Pencil Drawing)

*80.-*

Height,  $14\frac{3}{4}$  inches; width,  $10\frac{1}{2}$  inches

A GROUP of two figures with Circe in majestic pose with right arm raised high and Ulysses (a nude figure for study purposes) standing before her with cloak hanging from shoulders, his left hand extended and right arm uplifted with flat sword in hand.

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).

AELBERT CUYP

DUTCH: 1605—1691

12—MAN ON HORSEBACK

AND OTHER FIGURES

3000. — Height, 9 inches; length, 12 inches

A MAN, with scarlet doublet and plumed hat, mounted on a white horse, at right, travelling over a road in foreground, with a man carrying a pole standing nearby. On a bank, at right, cows, sheep and two peasants near a tree; at left, in distance, a stream; sky of pale, qualified blue with gray clouds.

*Signed at the lower right, A. CUYP.*

*Recorded in Smith's Catalogue Raisonné, Vol. V, page 295, No. 29.*

*Collection of Mrs. Josephs, London.*

*Collection of Henry Beavan, 1834.*

*Collection of John Maitland, 1831.*

*Collection of J. Vander Linden Van Slingeland, Dordrecht, 1785.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).





JACOB VAN RUYSDAEL

Dutch: 1625—1682

*The Overdies and Co*  
13—BLEACHING GROUND, HOLLAND

Height, 21 inches; length, 24 inches

*13 000. —*

A HOLLAND landscape distinguished by a fine high sky composed of white and gray cloud masses with atmospheric blue in upper part. In right foreground, a bend of a river with ruined castle on bank; at left, rising ground with harvest fields and church; in middle distance, flat country with farm houses, fields and woods stretching away to the low horizon.

*Signed at the lower right, J. RUYSDAEL.*

*Exhibited, Royal Academy Exhibition, Old Masters, 1891—Samuel S. Joseph.*

*Recorded, Century Loan Exhibition, Vol. III, pp. 1183, 1891—Samuel S. Joseph.*

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THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727—1788

*T. Gainsborough*  
14—LANDSCAPE WITH FIGURES

AND DOMESTIC ANIMALS

000. — Height, 25 inches; length, 30 inches

AN English landscape with the trunk of a large tree denuded of branches, in left centre, at the foot of which are a young rustic and a milkmaid. A road leads from the foreground to the right middle distance where there are a stream, cottages and, on a hill, a castle amid trees. Two red cows, one standing and the other lying down, are on the right of the tree trunk and in the right foreground are three donkeys. Summer sky of cloud masses and blue.

*Signed at the lower left, T. GAINSBOROUGH.*

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THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727—1788

*M. Knorrer and Co*  
15—H. R. H. THE DUKE OF CLARENCE

*Height, 30 inches; width, 25 inches*

*165000 —*  
HALF-LENGTH portrait in three-quarters to right of the Duke of Clarence, afterward William IV, when young, in officer's uniform of dark blue coat, lace jabot and lace at wrists; blue ribbon and order of the garter, powdered wig, right hand on hilt of sword and left hand placed over it while holding chapeau; background of blue sky and clouds.

*Mentioned in "Gainsborough," by Mortimer Menpes, text by James Greig, 1909, page 171.*

*Formerly in the collection of the late H. R. H. The Duke of Cambridge.*

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## FRANS HALS

DUTCH: 1584—1666

16—*Slaman Agb. & S.*  
PORTRAIT OF A MAN

Height,  $34\frac{1}{2}$  inches; width, 27 inches

*48000. —*

HALF-LENGTH portrait of a man at the age of fifty, the head in three-quarters to right, enclosed in oval painted on the canvas; dark hair, slightly graying; dark mustache and chin beard, large black hat, black doublet and cloak, white neck ruff; right hand at breast, left hand holding gloves.

Signed at the right—AETAT. SUAE, 50.  
F. H. 1635, FT.

Recorded in Dr. W. Bode's *Studies zur Geschichte der Hollandischen Malerei*, No. 38.

Recorded in E. E. Moes' "*Franz Hals, sa vie et son œuvre*," No. 95.

Recorded in Dr. Hofstede de Groot's *Catalogue Raisonné*, Vol. III (German Edition), No. 304.

Recorded in Doctor Wilhelm Bode's "*Franz Hals, His Life and Work*."

Exhibited in Paris, 1911.

Exhibited Vienna, 1873, No. 158.

Engraved by W. Unger.

Collection of Monsieur Maurice Kann, Paris.

Collection of Monsieur Lippman Von Lessingen, Vienna, 1876.

Collection of Monsieur Aiman, Amsterdam, 1797.

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by Scott & Fowles at 667 Fifth Avenue).





FRANCIS COTES, R.A.

BRITISH: 1726—1770

17—LADY AUSTIN

*Height, 34 inches; length, 38½ inches*

700.—  
THREE-QUARTERS length of a lady, seated, to left; brown hair with strand of pearls, blue eyes; head nearly in profile and inclined, pearl drop earrings, pearl necklace; loose gown of gold brown with wrap and girdle of blue; left arm resting on terrace with hand at neck, right hand lifted in graceful gesture; landscape background with clouded sky and trees.

*Signed at the lower right, F. COTES, PXT. and dated 1764.*

*Portrait of Lady Austin, née Margaret Lee, Wife of Sir Thomas Austin, Bart., of Odell Castle, Beds., England.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).



JACOPO PALMA

(CALLED PALMA GIOVANE)

ITALIAN: 1544—1628

*Portrait of General Diedo*  
18—GENERAL GIOVANNI DIEDO

*Height, 37½ inches; width, 34 inches*

*050. -*  
HALF-LENGTH portrait of a man with fine strong features and black hair, body in side view to right, head in three-quarters, wearing full suit of armor and holding, in armor gauntleted hand, sword pointed upward over right shoulder, on table at right his closed helmet, surmounted by bronze-gold group of two figures; in upper right, an open window through which are seen the General's troops entering the City of Padua which he has conquered.

General Diedo, under the orders of Doge Andrea Gritti, at the capture of Padua was victorious over the troops of Maximilian, 1st Emperor of Germany, and gave the city back to the Republic of Venice.

*Collection of Count Trotti, Paris.*

*Collection of Prince Torlonia, Villa Albani, Castelbarco, Rome.*

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WILLEM VAN DE VELDE

DUTCH: 1633—1707

19—A *Rederijk Schip*  
**FLEET AT ANCHOR**

*10000. — Height, 40 inches; length, 54 inches*

Six or eight vessels with a fine high-pooed man-of-war, at right (sails furled and the Dutch tricolor flying at the main mast), at anchor in smooth waters; several small boats are moving about and on the decks of all the ships numerous sailors busy with the usual tasks of cleaning up in port. Low shores are seen in the distance and overhead is a high sky of imposing beauty composed of gray and white cumulus clouds with qualified blue in the upper part.

*Exhibited at British Institution, 1824 and 1828; loaned by Sir William Gomm.*

*Exhibited at Royal Academy Exhibition of Old Masters, 1883; loaned by the Marquess of Lothian.*

*Collection of the Marquess of Lothian, Newbattle, Dalkcith, N. B.*

*Collection of Sir William Gomm, K.C.B. (1784-1875).*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).



THOMAS DE KEYSER

DUTCH: 1596 or 7—1679

5100.-  
20—GERTRUDE VAN LINBORCH

Height,  $46\frac{1}{4}$  inches; width, 35 inches

THREE-QUARTERS-LENGTH portrait, standing, of a young woman, body to front and head in three-quarters to left; brown hair under stiff lace cap, fair complexion and rosy cheeks; black gown, broad white ruff, lace wristlets; right hand, with ring on index finger, on back of chair; left hand, with ring on third finger, at bottom of pointed corseage; neutral background.

*Formerly in the collection of Madame La Marquise Landolfo Carcano, Paris.*

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FRANCIS COTES, R.A.

BRITISH: 1726—1770

21—*Robert Agt. D.*  
MRS. SANDBY

*Height, 50 inches; width 40 inches*

*350.-*  
THREE-QUARTERS length of a lady seated, to right, in high back cherry red brocade chair; head in three-quarters to right, brown hair dressed high, pearl ornament; blue low gown with pearls on sleeves and corsage, wide lace undersleeves; left hand resting on lap, right hand gracefully holding cord; at right, gilt, marble top table with work basket and book; red curtain in left background, gray wall at right.

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).



JOHN HOPPNER, R.A.

BRITISH: 1758—1810

22—*Earnan Agt. L.*  
MRS. ARBUTHNOT

*3/000.—*  
Height, 50 inches; width, 40 inches

FULL-LENGTH, seated, portrait of a young lady with beautiful features, wearing yellow low gown; body to front, head to left in nearly profile view, powdered hair with white, loosely tied bandeau; right arm resting on rock in landscape background, left hand holding wild flowers.

*Exhibited at the Royal Academy, 1800.*

*Recorded in Algernon Graves, Royal Academy.*

*Recorded in McKay and W. Roberts' "Work on John Hoppner," page 5.*

*Collection of Sir Henry Hawley, London.*

*The M. C. D. Borden Collection, New York.*

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GEORGE ROMNEY

BRITISH: 1734—1802

23—*Portrait of M<sup>rs</sup>. Heron*  
MRS. HERON

*Height, 50 inches; width, 40 inches*

1000.—  
THREE-QUARTERS-LENGTH portrait of a lady, seated to right with face in three-quarters view; dark brown hair, gown of white with small gold figure, overdress of pale blue-gray, gold brown girdle; left hand on arm of seat, right hand in lap and holding small book. Landscape background with tree trunks, hills and sky.

*Catherine, daughter of Jacob Sawbridge of Canterbury; married, as second wife, Thomas Heron, Esq., whom she survived many years, and was living in 1813.*

*Exhibited at the Exhibition of Fair Women, Grafton Galleries, 1900.  
G. Nevile, Esq.*

*Recorded in Romney's Life by Ward and Roberts.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by Scott & Fowles at 667 Fifth Avenue).



SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

24—LADY ORDE AND CHILD

Height, 55½ inches; width, 44 inches

27000.- THREE-QUARTERS-LENGTH, seated, of a lady with dark curling hair, body to front and head in nearly three-quarters to right; face uplifted and looking at blond-haired child, in full face, whom she holds on her lap, her arms encircling him; low gown of gold-brown with large jewelled brooch at centre of corsage. Back of red chair at left, back of green chair at right; in background, red curtain, pillar and landscape.

Jane, daughter of John Frere, Esq., of Roydon, Norfolk, married, as second wife, Admiral Sir John Orde, Bart. Miss Anna Fenn Orde, daughter of Admiral Sir J. Orde, Bart.

"Of these the most exquisitely lovely were the maternal portraits. A young mother, with her child on her knee, is the finest of all earth's visions, and well, and with a magic beauty, has Lawrence endowed some of his; the eyes of the mothers are beaming with love, and those of the children with affection and health." (Extract from Cunningham's "Lives of British Painters.")

*From Messrs. Thomas Agnew & Sons and the late Mr. Asher Wertheimer.*

Sold by order of the Executor of the Charles F. Fowles Estate, to close out the Estate's interest in the former corporation of Scott & Fowles Company (the business of which has been continued by *Scott & Fowles* at 667 Fifth Avenue).





SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723—1792

*M. M. Masters*  
25—MISS PAINE

*1500. —* Height, 46 inches; width, 34½ inches

FULL-LENGTH figure, standing to right, with head to front, of a young lady with dark eyes and brown hair dressed high with strand of pearls; white satin low gown and rose-pink cloak trimmed with brown fur; pearl necklace; holding on right wrist a tame squirrel nibbling a tidbit, and with fingers of left hand lightly holding the end of a slender gold chain, which is fastened around the neck of her pet. Landscape background with park and stream at right, tree trunks and foliage at left, and partly clouded sky. Notable for impecceable technical qualities.

Miss Paine was the daughter of James Paine, the famous English Architect (1774-1829). She sat for the above portrait to Reynolds in 1757.

*Recorded in Graves and Cronin's "Works of Reynolds," 1899, Vol. II, page 716; Armstrong: "Reynolds," 1900, page 222. Sold by Martin Colnaghi in 1896 to Sedelmeyer of Paris, and by him to Mrs. F. B. Greene of Boston, Mass., and (after the death of Mr. Greene) given to Mrs. David Crocker, a cousin of Mrs. Greene, the present owner and for whose account the painting is to be sold.*



## GILBERT STUART

AMERICAN; 1755—1828

26—*Seaman 1757*  
MRS. ANN STOW

(Companion to No. 27)

(Panel)

*5300. —*  
Height, 29 inches; width  $23\frac{1}{4}$  inches

HALF-LENGTH portrait in three-quarters to left of a lady with brown eyes and brown hair falling in ringlets on forehead; pearl drop earring, pearl necklace, Empire gown of white with lace on neck of corsage; parti-colored shawl around shoulders; right hand resting on arm of sofa and lightly clasping fingers of left hand; open window and dark red curtain in left background.

*To be sold to settle the interest of the Estate of the late NORA PHILLIPS of Boston.*

Provenance of Portraits of Mr. and Mrs. Edward Stow, Nos. 26 and 27.

Mr. Stow was born in the City of New York in 1768 and died in Boston in 1847. He married in Boston in 1793 Miss Ann Brewer Peck and soon afterward went to Philadelphia where he became a merchant and resided for some years. It was here that he made the acquaintance of Gilbert Stuart and his wife, who lived for some time with Mr. and Mrs. Stow, who were intimate friends of Dolly Madison, and through their social prominence obtained many commissions. One bit of family history relating to the painting of these portraits tells of Dolly Madison giving Stuart a commission to paint her portrait and, owing to her caprices and criticisms of the artist's work at the sittings, she so angered Stuart that he swept his brush across her nearly completed portrait and refused to be "deviled" further by her, and taking up a new panel, began painting a portrait of Mrs. Stow. Gilbert Stuart presented these two portraits to Mr. and Mrs. Stow in recognition of their friendship and hospitality.

In 1804 Mr. and Mrs. Stow returned to Boston where Mr. Stow assisted his father, Edward Stow, Senior, of Stow and Kennedy, prominent merchants, and later he acted as an executor of the New England Mississippi Land Company, known afterwards as "The Mississippi Bubble." The two portraits were painted in Bordentown, New Jersey, 1802—1803. They are entered in a catalogue, a copy of which is in the Boston Museum of Fine Arts, of an Exhibition of "Portraits painted by the late Gilbert Stuart, Esq.," which was held in a building on Pearl Street, near the Boston Athenaeum, in 1828, and appear as No. 123, Mr. Stow, and No. 124, Mrs. Stow. In the possession of the family at the present time are two memoranda written by Edward Stow wherein he makes gifts of the two portraits to two of his daughters.



## GILBERT STUART

AMERICAN: 1755—1828

27—EDWARD STOW, ESQ.

(Companion to No. 26)

(Panel)

Height, 29 inches; width 23¼ inches

HALF-LENGTH, seated, in three-quarters to right of a gentleman with brown hair loosely curling; dark blue coat with brass buttons, white stock, shirt frill and waistcoat; right hand, holding quill pen, resting on writing desk; dark red curtain in background and glimpse of sky.

*To be sold to settle the interest of the Estate of the late NORA PHILLIPS of Boston.*

Provenance of Portraits of Mr. and Mrs. Edward Stow, Nos. 26 and 27.

Mr. Stow was born in the City of New York in 1768 and died in Boston in 1847. He married in Boston in 1793 Miss Ann Brewer Peck and soon afterward went to Philadelphia where he became a merchant and resided for some years. It was here that he made the acquaintance of Gilbert Stuart and his wife, who lived for some time with Mr. and Mrs. Stow, who were intimate friends of Dolly Madison, and through their social prominence obtained many commissions. One bit of family history relating to the painting of these portraits tells of Dolly Madison giving Stuart a commission to paint her portrait and, owing to her caprices and criticisms of the artist's work at the sittings, she so angered Stuart that he swept his brush across her nearly completed portrait and refused to be "deviled" further by her, and taking up a new panel, began painting a portrait of Mrs. Stow. Gilbert Stuart presented these two portraits to Mr. and Mrs. Stow in recognition of their friendship and hospitality.

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## GILBERT STUART

AMERICAN: 1755—1828

28—*Macbeth* GEORGE WASHINGTON

*5,000.—* Height, 30 inches: width, 25 inches

HEAD and bust portrait of George Washington in three-quarters to left, white wig curled above ears following the fashion of his day, rosy complexion; blue-black coat, white stock with lace frill; background of warm, dark gray.

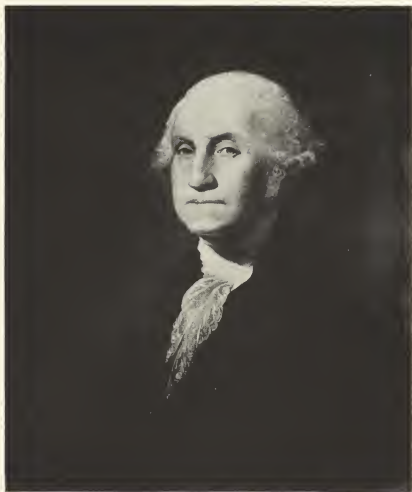
This portrait is a replica by Stuart of his original portrait of Washington which he kept in his own possession by permission of the President but now is in the Boston Athenaeum. The Athenaeum portrait is unfinished as to the background but in the present picture the artist has neglected no detail. A lace cravat, or frill, appears in this portrait, differing in that respect from other Washington portraits by Stuart in which stiff linen is the material of all the neckwear. Technically this portrait is a fine specimen of Stuart's artistic skill. Mr. Albert Rosenthal, of Philadelphia, the well-known expert and authority on the Early American School in a letter to the owner under date of December 16, 1921, says:

"After a lapse of four years it was a pleasure to see your Stuart portrait of Washington again. The careful examination I made of it on Friday last makes it safe in saying there is no evidence of retouching on the canvas. It is smoothly painted and done with great certainty of touch. It is as splendid an example in drawing, color and technique of the 'Athenaeum Type' of Washington by Gilbert Stuart as I have seen."

The history of this portrait is not complicated and its provenance is direct and clear. It was painted for Colonel Richard Kidder Meade, of Nansemond County, Virginia, and inherited from his father by Bishop William Kidder Meade, of Alexandria. From the relatives of Bishop Meade it was acquired in 1888 by Mr. W. K. Browne of Charleston, S. C., and Jamaica Plain, Mass., the price paid, \$800, being considered a very large sum at that time for a Gilbert Stuart. In 1915 it was acquired from Mr. Browne by Mr. Ross H. Maynard, of Boston, for whose account the portrait is to be sold.

Added historical importance is given to the portrait by its being recorded with its pedigree as above stated in Stuart's Washington portrait list as printed in "Mason's Life of Gilbert Stuart."





GILBERT STUART

AMERICAN: 1755—1828

29—*Robertson*  
JONATHAN WEBB

(Panel)

*600.-* Height, 27 inches; width, 21 $\frac{1}{4}$  inches

HEAD and bust portrait, to left, of a gentleman with brown eyes and brown hair in loose locks and short side whiskers. Black coat, white stock, waistcoat and frill; left arm over back of chair upholstered in pink; neutral background.

*Property of a Private Owner.*

(Illustrated)

THOMAS SULLY

AMERICAN: 1783—1872

*Seaton Galleries*  
30—MASTER RUSSELL LORD

(Panel—in painted oval)

*250.-* Height, 19 $\frac{1}{2}$  inches; width, 16 $\frac{3}{4}$  inches

HEAD and bust portrait in three-quarters to right of a boy with attractive face, head slightly inclined. Blond hair, blue eyes, broad white collar, dark blue jacket with brass buttons, brown waistcoat. A pleasing picture and notable for fresh, agreeable color.

*Property of a Private Owner.*



## REMBRANDT PEALE

AMERICAN: 1778—1860

*Henry O. Chubb*  
31—GEORGE TAYLOR

*1000.* Height, 32½ inches; width, 28 inches

HALF-LENGTH, seated, portrait of a gentleman in three-quarters to left; brown eyes, dark brown hair with a few strands of gray, loosely curling lock on forehead, clean shaven face; costume of the period of the American Revolution, black coat and waistcoat with fob and seal, white stock and white linen cravat; arms resting on arms of chair and, at right, the back of chair upholstered in red; brown-gray background. A firmly modelled presentation of a gentleman with face characterized by intelligence and kindly expression.

George Taylor, the subject of this portrait, who was born in 1716 and died November 20, 1806, was one of the signers of the Declaration of Independence. He is buried in old St. Paul's churchyard in the City of New York together with his wife, where a tombstone with inscriptions marks their resting place. In Sanderson's "Biography of the Signers of the Declaration of Independence," George Taylor is said to have been prominent in the local assemblies of Philadelphia and the year of his death is given as 1781 though the year of his birth, as given, is the same as in the family records of his descendants, namely 1716. Such differences in dates are, however, not uncommon. George Taylor was for many years a resident of Philadelphia, and his son, George Taylor, Jr., was the private secretary of an officer in the American army under General George Washington.

The provenance of this portrait, as is the case with works that have not passed from the possession of the sitter's descendants, is simple and clear. According to family tradition Peale painted not only George Taylor, the Signer, but also George Taylor, Jr., in his boyhood days, and both portraits were in the keeping of the present owner's grandmother, Mrs. Mary Ann Bryar Herriman, who, born 1880 and died 1876, was the daughter of Rosana Taylor and her husband, William Bryar. Mrs. Herriman gave the portrait of George Taylor to her son, the father of the present owner, and that of George Taylor, Jr., to his aunt, who lived in Brooklyn. The latter portrait is now owned by the Brooklyn Institute of Arts and Sciences.



HILAIRE GERMAIN EDGAR DEGAS

FRENCH: 1834—1917

*B. J. Harrison*  
32—DANSEUSES À LA BARRE

*1950.-* Height, 51 inches; width, 38 $\frac{1}{4}$  inches

Two ballet dancers in skirts of robin's-egg blue are portrayed side by side with backs to the spectator, and faces in profile respectively to left and right, looking away from one another. Each has an extended foot raised in practice exercise to a waist high bar, which crosses a wall background of rich orange-red.

*Signed at the lower right, DEGAS.*

*Property of a Private Collector.*



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

*With drawing*  
33—LA ROUTE AU BOULEAU TORDU, or, THE  
DUNES

*Height, 29½ inches; length, 36 inches*

On a road in the right foreground a cart drawn by two white horses, with the driver walking alongside, is going toward some houses in the middle distance. In the left foreground, where there are several trees with gracefully bent trunks and with foliage reaching to the top of the canvas, three peasant women are gathering faggots. Farther away gray-green trees and bushes border the meadows and above rises a summer sky of blue partly filled with clouds depicted in tender grays and warm-tinted whites.

*Signed at the lower left, COROT.*

*Painted in 1874 at Ville d'Avray.*

*This is a larger version of the picture described in A. Robaut and E. Moreau-Nélaton's "L'Œuvre de Corot," 1905, No. 2414 (which measures 23⅞ by 28¾ inches).*

*Bought from Herter and Co. in New York, 1891.*

*Sold by order of an Executor.*





GUSTAVE COURBET

FRENCH: 1819—1877

34—*THE FORESTERS*

Height, 46 $\frac{1}{4}$  inches; width, 29 $\frac{1}{2}$  inches

2000. —  
IN the depths of a wood amid closely standing trees are two men, at the foot of one of the great trunks. One on the right, standing, is a huntsman with black velvet gilt braided cap, red waistcoat, blue breeches and high boots; the other, at left, with one knee on the ground is apparently a landowner and wears blue blouse and brown corduroy trousers. Bareheaded, his hair is seen to be iron gray as is his beard, and the two men are engaged in tying or binding the jaws of a small animal whose head is held fast under the hand of the proprietor. The dark forest forms an effective relief for the two figures, whose action is portrayed with the virility characteristic of the great French realist.

*Signed at the lower left, G. COURBET.*

*Collections Émile Barre ("ancien expert") and Baron Béthonière.*

*American Art Association Sale, New York, April, 1892, No. 149.*

*Sold by order of an Executor.*





LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS



# LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BETTS, LOUIS, <i>N.A.</i>	
The Débutante	8
BOUGUEREAU, WILLIAM ADOLPHE	
The Flight of Love	7
COROT, JEAN BAPTISTE CAMILLE	
La Route au Bouleau Tordu, or, The Dunes	33
COTES, FRANCIS, <i>R.A.</i>	
Lady Austin	17
Mrs. Sandby	21
COURBET, GUSTAVE	
The Foresters	34
CUYP, AELBERT	
Man on Horseback and Other Figures	12
DEGAS, HILAIRE GERMAIN EDGAR	
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GAINSBOROUGH, THOMAS, <i>R.A.</i>	
Landscape with Figures and Domestic Animals	14
H. R. II. the Duke of Clarence	15

	CATALOGUE NUMBER
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Curling Breakers, Brittany	6
HOPPNER, JOHN, R.A.	
Mrs. Arbuthnot	22
KEYSER, THOMAS DE	
Gertrude Van Linborch	20
LAWRENCE, SIR THOMAS, P.R.A.	
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Lady Charlotte Susan Maria Bury ( <i>née</i> Camp- bell)	10
Ulysses and Circe	11
Lady Orde and Child	24
MARIS, JACOB	
The Nurse	5
MARIS, WILLEM	
Shady Pasture	1
Cows in Pasture	2
MONTICELLI, ADOLPHE	
Fête Champêtre	4



O'KELLY, ALOYSIUS

Brittany Courtship

3

PALMA, JACOPO (CALLED PALMA GIOVANE)

General Giovanni Diedo

18

PEALE, REMBRANDT

George Taylor

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ROMNEY, GEORGE

Mrs. Heron

23

REYNOLDS, SIR JOSHUA, *P.R.A.*

Miss Paine

25

STUART, GILBERT

Mrs. Ann Stow

26

Edward Stow, Esq.

27

George Washington

28

Jonathan Webb

29

SULLY, THOMAS

Master Russell Lord

30

VAN DE VELDE, WILLEM

A Fleet at Anchor

19

VAN RUYSDAEL, JACOB

Bleaching Ground, Holland

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